

working epic material into dramatic form). The religious imagination for a long time entirely refuses to believe in the identity of God with an image: the image is meant to fix the *numen* of the Deity, actually and specifically, although in a mysterious and not altogether intelligible way. The oldest image of the Gods is meant to shelter and at the same time to hide* the God—to indicate him but not to expose him to view. No Greek really looked upon his Apollo as a pointed pillar of wood, his Eros as a lump of stone. These were symbols, which were intended to inspire dread of the manifestation of the God. It was the same with those blocks of wood out of which individual limbs, generally in excessive number, were fashioned with the scantiest of carving—as, for instance, a Laconian Apollo with four hands and four ears. In the incomplete, symbolical, or excessive lies a terrible sanctity, which is meant to prevent us from thinking of anything human or similar to humanity. It is not an embryonic stage of art in which such things are made—as if they were not *able* to speak more plainly and portray more sensibly in the age when such images were honoured ! Rather, men are afraid of just one thing—direct speaking out. Just as the cella hides and conceals in a mysterious twilight, yet not completely, the holy of holies, the real *numen* of the Deity; just as, again, the peripteric temple hides the cella, protecting it from indiscreet eyes as with a screen and a veil, yet not completely—so it is with the image of the Deity, and at the same time the concealment of

* The play on *bergen* (shelter) and *verbergen* (hide) is un-translatable.—TR.